

**J. S. Bach: Chorale, “O God, Look Down from Heav’n and View”**

NAME: \_\_\_\_\_

The hymn tune harmonized by Bach comes from an anonymous collection dated 1524. The text comes from *Psalms 12* and was adapted by Martin Luther.

Many of the following questions refer to rehearsal numbers written in the score. You may write whatever you feel is helpful into the score as well.

1. Is there a formal structure to the chorale? How many, and where are the, phrases?
2. Examine the chords for quality (maj., min., dim., aug., etc.) and position (root, 1<sup>st</sup> inv., 2<sup>nd</sup> inv., etc.).
3. Of those numbered, which are MAJOR triads or MAJ./MIN. (“dominant”) sevenths?
4. Of those numbered, which are MINOR triads?
5. Of those numbered, which are DIMINISHED triads or seventh chords?
6. Are there any AUGMENTED chords? If so, where?
7. Consider which chord tones Bach has doubled with chords in root position and in inversion. Go through each numbered chord for position, and identify the doubled chord tone. Does a “common practice” emerge?
8. Some part-writing practices many academic texts tell us to avoid in music of this style include: cross-voicing, parallel 5ths and 8ves, melodic augmented 2nds, doubling the leading tone, etc., etc. Do you find that Bach does any of these? If so, why?
9. Examine the progression of chords labeled 12-13 and 14-15. Is there a pattern?
10. Examine the progression of chords labeled 19-20 and 21-22. Is there a pattern?
11. Examine the root movement of the harmonies labeled A, B, C, D, E, F, and G. Is there a pattern (harmonic sequence) or prevailing interval between roots?
12. What key is this chorale in? What does the key signature suggest? What do the accidentals suggest? What does your ear tell you?
13. Finally, does the music support the text (lyrics) in any way?